

MCGILL DAILY CULTURE

VOLUME 83 • NUMBER 67

Roasting on the chode since 1911

THURSDAY, FEBRUARY 10, 1994

Now you see us, now you...

Exhibition illustrates importance of Black art

BY PAT HAREWOOD

While art galleries continue to plaster their walls with the works of white European artists, the art work of Black artists remains unexhibited. *Black Artists in Montreal* is one exhibition devoted to showcasing the works of Black artists. Organized by Krista Thompson, an art history student at McGill, the exhibition serves to remind us that although seemingly invisible, Black artists do exist.

"Your only experience of Black Art is on the Cosby show. These people [Black artists] are out there," said Thompson.

The exhibition will run for two days and will feature the works of ten professional artists in the city. Viewers will have the opportunity to see the intricate crocheted work of Catherine Thomas and recent drawings by cartoonist, Anthony Bonaparte (aka Napoleon).

The initial idea for this year's exhibition was inspired by the success of *African Diaspora '93*, which was organized by The Black Students Network of McGill and featured the art work of McGill and Concordia students. Originally, this year's exhibition was to be an all woman show.

But this idea was later discarded after Thompson consulted an artist who thought that too many good artists would be left out. Instead, the focus was redirected to Black professional artists. According to Thompson, the fact that the artists are all professionals and not amateur student artists distinguishes this year's show from the last.

"These are all people who devote their lives to doing art. They do it for a living. When I say professional, that's what I mean. These are all educated people in the arts, instead of people like me, who throw stuff on canvas every now and then," said Thompson.

Although, Thompson did not dismiss the works of amateur artists, she stressed the need to promote strong Black artists in the community. She also made it clear that Black artists are there but that racist practices prevent them from being recognized. Using the example of her studies at McGill in which she has never once come across a Black artist,

Thompson emphasized the importance of such an exhibit in acknowledging Black art.

"Why should Black artists have to conform to their [European] cannon. There is so much in Black art that for me is brilliant and it is just being in art history at McGill that makes me think this art *should* be exhibited."

Defining Black Canadian Art

Anthony Joyette, one of the artist's in the exhibition, attributes the exclusion of Black artists in Canada, not only to the racism pervasive throughout this society but also to the lack of a defined Black Canadian cannon. Through his art work (drawings) as well as his literary work, he is attempting to contribute to this definition.

"My goal is to see the development of a Black Canadian Art. Not much is known about Black Canadians because we haven't reached the point of defining our experiences of Canada."

And already, this exhibition has served as a starting point for future projects. Joyette and several other artists involved in the exhibition have since met to discuss the possibility of forming a group whose mandate would be to collaborate with Black artists throughout Canada in an attempt to define Black Canadian Art. Though the group is only now at a conceptual stage, Joyette is optimistic about its future.

"Black Art has to become a cannon so that the youths developing within this society have something to look forward to. We [Black artists] have to be a voice for this society," said Joyette.

With all of this in mind, both Thompson and Joyette's only regret is that the exhibition is only two days, a fault that Thompson hopes to change next year.

"I'm definitely hoping for a longer show next year, for at least a month in a more appropriate setting," said Thompson.

The exhibition will begin on February 14 at 8:30am - 7:00pm with a vernissage at 6:30pm in the Shatner Building, 3480 McTavish in room 107/8. Admission is free. For more information call 398-6815.



Richard Horne

Queery newsletter is out

New student publication tackles LBG issues

BY ALEX MATHIAS

Lesbians, Bisexuals and Gays of McGill (LBGM) has just launched a monthly newsletter called *Queery*, so they can have a stronger voice at McGill. The student organization has become a larger and more active group in the past year and the newsletter reflects this change.

Peter Nicoll, *Queery*'s assistant coordinator and contributor to the newsletter, hopes that it, "becomes a forum for queers at McGill, to express themselves and be heard".

LBGM members feel this newsletter is extremely necessary since there are few English language queer news publications in Montréal, especially those aimed at a student population. LBGM is distributing *Queery* not only on campus, but also in Montréal's gay village and various bookstores across

the city.

This queer newsletter is a big accomplishment - nothing like it has ever been done at McGill. Chris Carter, administrator of LBGM and contributor to the newsletter, remarked at the success of the two editors, "considering the obstacles they were up against".

Articles in *Queery* deal with the Red Cross Blood Drive controversy and the importance of 'coming out', among other issues. Also included are restaurant reviews and LBGM news. Next month's newsletter will be dedicated to AIDS Awareness week.

Nicoll added, "We want to be informative, but we also want to be entertaining. It's important for us to have a bit of levity in each issue."

According to Caroline Hamilton, *Queery*'s other assistant co-

ordinator, the goal of the newsletter is threefold. It enables the group "to do something about homophobia", she said. It also provides a basis for a queer community at McGill and gives a presence to the McGill queer community in greater Montréal.

Queery got a surprisingly favourable advertising response from a number of bars and dance clubs. LBGM is organizing a fundraising/launching dance party at the Sky club tomorrow to help pay for costs.

The newsletter is planning to expand to about 12 pages (the first issue was eight pages) and include lots of submissions in future issues.

"The paper will only be as good as its submissions - so we need people to write for us," said Nicholl.

The deadline for submissions to *Queery* is February 18.

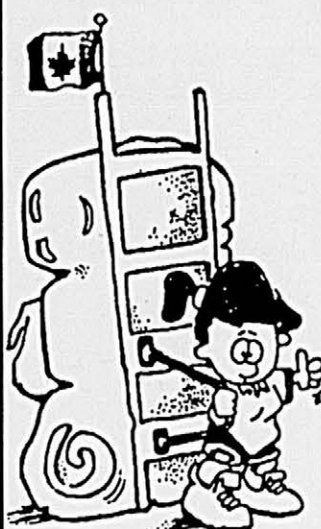


**SPECIALS 12-8pm
Monday to Friday**

boul. St-Laurent
rue Rachel

Q-stix
4158 ST-LAURENT
847-0086

GOING YOUR WAY!



For More
Information
& conditions
Call:

2085 UNION, Suite L8
Tel. 284-1368

&
3480 McTAVISH
(Union Basement)
398-0649

Student Rates MONTREAL TO

London	\$519
Paris	\$423
Frankfurt	\$583
Amsterdam	\$603
Rome	\$699

*price includes tax

Considering a tour of Europe?

tours for 18-35 years of
age! Brochures
available for:

**CONTIKI
TOP DECK**

&

CLUB EUROPA
or Europe by Rail
EURAIL PASSES
or Europe by Car
Achat - Rachat

Renault 22 days \$689
33 days \$829

also Peugeot & Citroën available
*certain restrictions apply

VOYAGES CAMPUS

"sometimes a cigar is
just a cigar" - Freud

Sex and Sexuality

McGill Daily Special Issue

Coming Monday



Drop your lover a line for
Valentine's Day
Special rate on February 14th
— \$1 for classified ads
Come to the Daily Business Office in the
Union basement, Room B-17
• DEADLINE: TODAY, 3 PM •



**THIS SIDE
UP**

**THIS SIDE
DOWN**



ONLY
\$1.81

You're looking at a whole
Whopper with lettuce,
tomato, onions, pickles,
mayo, ketchup. The works.

OFFER BEGINS FEBRUARY 7, 1994
& ENDS MARCH 6, 1994

**BURGER
KING**
**YOUR
WAY
RIGHT
AWAY**

Right side up, upside down.
\$1.81 is still \$1.81. And right
side up, or upside down, a
Whopper is still a Whopper. And
for a limited time only, get a
Whopper for just \$1.81.

2001 University
500 Ste. Catherine W.  McGill

Restaurant

**McGILL
PIZZA**

**BUY 1 PIZZA
ANY SIZE**

&

**GET THE
SECOND ONE
FOR HALF THE
PRICE!**

**NO TAXES
FREE DELIVERY**

**845-8011
845-8382**

625 Milton

7 days • 11 a.m. - 11:45 p.m.

The politics of rap

T

he idea that rap in the late 70's was simply apolitical party music is a conventional one. Nevertheless, rap music was always political. Although not as articulated as the rap of today, from its conception in 1979 the hip hop culture was very politicized.

Rap music represented to African American youths growing up in the ghetto a voice that they had not previously had. From the beginning, rap was a forum to express the frustration at the failings of integration and the current despairing situation many urban youths felt themselves in.

It is not surprising that rap music originated in an urban dwelling such as the South Bronx in New York City. Given the social, economic, and political climate of the late seventies and early eighties, rap was an idea whose time had come.

During that era the city was a showpiece for all that had gone wrong with integration. Many of the younger blacks grew up hearing their parents' notions of non-violence, civil rights, and integration for African Americans. Yet the results of the ideas of the sixties left many black families worse off than before.

THE CHANGING 60S

In 1961, in the city of Birmingham, there were over 1,000 black-owned businesses. By 1979, there were fewer than 500. Once blacks had integrated into the mainstream, it left whites open to court black money more fiercely than had previously been allowed. Unfortunately, blacks did not have the means to attract white business to their companies.

As a result, although many blacks moved up into the middle-class, the status of underclass African Americans declined. What had once been prosperous, thriving black communities became a haven for ghettoization.

It was also the beginnings of another emergent division. The combined effects of desegregation and affirmative action had produced strong results for some blacks. By 1980, the high school dropout rate had lowered from 33% to 25%. But the economic disparities in the black community were growing. As black columnist Nelson George said

"My generation was advised to follow the lead [of middle-class blacks] — to turn the other cheek, read good books... and otherwise emulate the civil rights role models — [in order to] to attain mainstream success." Yet many did not feel connected to that mentality.

So while blacks in the 18-35 age group were now earning equal amounts to their white counterparts, the economic gains of blacks in the sixties had been completely reversed by 1980. The affirmative action babies were reaping all the rewards of their parents while their siblings were left behind in the underclass crevice.

This translated into a sense of alienation. Ossie Davis, a worker at the community centre in Brooklyn, talked of the frustration young

BY JEANNA MARTIN



Originating from different musical traditions, rap expresses the frustration of inner city life.

blacks were feeling towards the leaders of this era: "[they feel as if the leaders] aren't doing anything for them, and they don't think they will ever do anything for them".

This feeling was not an unfounded one. Many blacks, once they gained their upward mobility, distanced themselves from their underclass origins and adopted conservative values. Thus, many politicians were unwilling to touch the problems of urban decay.

As one reporter wrote, "the majority of the electorate lives in the suburbs now; the political system is not about to rebuild the inner cities."

Conversely, most of the people advocating integration didn't realize the problems they were causing. To many, such slogans as "we shall overcome" and "I have a dream" seemed nothing more than mocking promises of a time that would never come.

Disco was especially representative of this phenomenon. Although the roots of disco were of African and African American origins, the more it crossed over into the mainstream, the more diluted it became. In 1979 disco hit its peak in popularity, yet in so doing moved away from its black roots.

This (one author cites) was the reason for "the high crossover of the disco product to pop and other charts."

This effect was compounded by the emergence of what Nelson George calls "The New White Negro". White musicians, coopting the disco culture (much the way they did with

rock and roll during the fifties) became more famous than their black counterparts. White dance records in the disco style replaced songs by black artists.

With all these factors converging, the African American urban youth was increasingly ignored, frustrated more than ever, and without an outlet to vent that frustration.

By 1979, at disco's peak, disco rarely addressed the frustration young blacks were feeling with urban life. Rather, it seemed just one of many in a long list of sellouts that blacks had come to expect from the world around them.

UNTIL RAP

Rap was not like that. The sound emanating from the streets of South Bronx in the mid-1970s was unique. It did not sound like anything else, it was no being played by anyone else, and most of all, white folks didn't know about it. The DJ's, with their format of scratching and active audience participation, were saying the things that the kids wanted to hear.

Rap originated from many different sources, the most prominent being from the act of "toasting", whereby Jamaican DJ's saluted their friends over the instrumental breaks in records.

Indeed, many early rappers were either descendants of West Indians or West Indians themselves. African American culture has always had strong rhythmic, musical tradi-

tions, dating back to the griots of Africa telling their stories to the accompaniment of drums.

Although not explicitly political, if you dig a little deeper you'll find some strong ties. Apart from "Apache" (which became the Bronx national anthem for a while), James Brown's "Say it Loud I'm Black and I'm Proud" was the most sampled song of the songs by the old crew. Hearing that, even in scratches and breaks, served as empowering tool for a sector of society that desperately needed to be empowered.

Linton Kwesi Johnson, a self-described poetic activist from Britain, had some very insightful comments that could just as easily be applied to the situation in the American ghetto. In a 1980 interview, Kwesi said:

"Young blacks are saying that they we are not prepared to live under the demoralized status ... that our parents lived under. We're going to do the same s— work they did ... so we will survive by any means necessary..."

The words of Malcolm X and not Martin Luther King Jr. are being echoed now.

Often times rap music was used as an alternative to gang violence. One of the earliest rappers, Afrika Bambaataa, was also the founder of the Zulu Nation, a political organization determined to stop gang violence in New York City. In the Zulu Nation rumbles were replaced with rap, dance, and hip hop style.

All this represented a reaction to a society alienated from itself, well as an important first step for the rappers to become more articulate in their political voice.

RAP'S AUTHENTICITY

By the 1980s black urban youth had abandoned the crossover mode of disco for something more in tune.

Part of the appeal of rap music was that, indeed, it was not mainstream. Long before the Sugar Hill Gang's "Rapper's Delight" hit the top-100 chart, DJ's were selling their tapes to the kids on the street "like it was the newest drug around".

A rapper could have star status on the streets of Harlem without ever getting airplay on uptown radio. Indeed, many of the kids from the ghettos dismissed "Rapper's Delight". It wasn't strong enough, wasn't down enough for them (which may explain why it was a huge success on the top-100 charts).

Besides the occasional hit on the charts, rap remained largely unknown to the world at large. And when it was addressed, it was mainly considered as a fad, as something that would abate with time.

That was just the ways these kids liked it. The lesser known the phenomenon, the more likely it was to remain a pure voice for the frustration, hopes, and reality of a segment of the population that had no other outlet. By 1980, rap had developed into a whole culture with its very own clothes, language, and art. A "hip hop nation" had emerged.

Since then rap has become increasingly articulate in its political voice, branching out into many different forms. It has not gone away, and it is not a fad; indeed it has become stronger than ever. Yet it is important not to forget its roots.

An examination of early rap shows that the "new" political roles that today's rappers have been claiming, weren't so new after all. It's time to give the legends their 'props' - not just for pioneering a new style, but for acting as a political voice for those who were muted.

forum

Stuart Hall, a cultural theorist once wrote that, "there is no one racism that people of colour must contend with, but a whole group of racisms." I have never really paid much attention to the racisms around me until now.

I suppose it has been easier to ignore or tolerate them than to speak out against them. The word "tolerance" has become a way of expressing white society's acceptance of "us" — the visible minority, the ethnic, the other. But lately, my reserve of tolerance has run dry and I have become a lot more tolerant of the racisms which I live with everyday.

I think tolerance is more about how we, as visible minorities, accept and ignore the daily racisms we face living in a world that is painted white. People of colour have become experts on dealing with the overt and the covert racisms of society. We've perfected generic responses to it, like a mechanical laugh which masks our outrage to ignorance.

Over and over again, we disregard embarrassing questions, insulting remarks, and hurtful words because our wall of tolerance is so strong. But eventually, this wall starts to weaken, to crack and fall down around us as tolerance turns to frustration.

Of course, this frustration naturally turns to anger, and then to violence, as one is constantly encompassed by racisms. After all, there is a limit to how many times you can turn the other cheek when your face is already black and blue.

BY MEENAKSHI NARAHARI

Although there is much emphasis placed on ending blatant racism in our society, little has been done to eradicate the other forms of it which are embedded into its fabric. There are no safe places where people of colour or other majority groups can exist free of prejudice and discrimination.

There are so many ways in which racism is implied or nicely fitted into the structure of things so that it no longer even appears like racism. Often, the only people who see our plight is "us" and when we raise our voices in protest we're told that we're sensitive, political, or that we want too much change too fast.

A professor once told me that I was unreasonable for always complaining about the slow rate of change in society. He said, "Don't you realize that change can't occur overnight? It takes decades." He didn't seem to understand that change doesn't just evolve, but is made to evolve. If minority groups remained silent, and waited for their turn to speak they would, no doubt, wait forever.

Throughout my time at university, I've come across many forms of racism. When I try to talk about them to my white classmates, they roll their eyes at me and say, "there she goes again."

When I mention this to my classmates of colour their eyes don't roll. They know exactly what I'm talking about. As people of colour, we know better than to go public with our problems. Somehow, it's much easier to keep our experiences between us than to face the denial of

them by others.

There is no 'one' frustration, but a shared experience of struggle which all people of colour and minority groups relate to. Despite living in this multicultural society, the minority point of view is systematically marginalised. Our voices are muffled, our citizenship 'othered,' and our personhood seen only in terms of skin colour, gender, or sexual orientation.

There is a definite lack of understanding of minority experiences and feelings by the dominant society. For example, I was recently talking to one of my professors about a fellow student and having difficulty identifying him when the professor suddenly asked me, "Oh, is he a black guy?"

The incident really bothered me not only because of the professor's insensitivity, but because of how strongly colour becomes the key point of our identity.

When I recounted this episode to one of my friends she got defensive and said "Well, don't be so sensitive. After all, isn't colour the most obvious thing?" I tried to explain to her that her "whiteness" is never used to identify her whereas our colour is always used to identify us. She didn't understand what I meant.

Racism tends to be defined very narrowly within society. Most people believe their mere acceptance of minorities is enough to keep charges of racism at bay. That, of course, is not true. The key to overcoming racism has to lie in trying to empathise with, respect and understand the experiences of others.

In some way, we must make the experiences of others part of our own. Only then can Canada, as a multicultural nation, be truly free of all forms of racism.

HYDE PARK

Middle-East peace: what the media can do

by Tal Lasman

As peace talks in the Middle-East continue, one should keep in mind that culture has an important and crucial role in any peaceful arrangement. Whatever the political solution may be, a mutual recognition by the people of all nations in the Middle-East of their neighbouring states would ultimately support an upcoming settlement.

The recognition which has to be made is — by and large — cultural. By cultural recognition, I mean that all the people of the Middle-East should learn, study and portray their neighbouring cultures in a non-ethnocentric fashion.

This may not be wishful thinking, if the media of Middle-Eastern countries portrayed the cultures of the Middle-East in a non-biased manner. In particular, the problematic nature of media portrayals is evident in the conflict between Israel and the Arab world.

It is the continuous conflict between the two which supports the hostile depictions of neighbouring cultures in the media of the Middle-East. The conflict is reflected in the media in terms of 'The West' versus 'The Islamic World', 'us' versus 'them'.

In *Covering Islam*, Edward Said indicates that misrepresentation of Islam by western media results in a number of consequences — a specific picture of Islam that has been supplied, meanings or messages that are circumscribed and stereotyped, and a confrontational political situation that has been created between the west and the Islamic world.

These consequences of misrepresentations by the media are reflected in both Islamic and western culture. By eliminating circumscribed and stereotyped meanings in the media as well as confrontational political situations, the people of the Middle-East would be able to understand each other better and

thus, enter the age of peace and cooperations.

It is the responsibility of one of the powerful means of each culture, the media, to create an accurate knowledge of neighbouring cultures through an interpretation and understanding of these cultures.

Edward Said writes that "... it is precisely this conscious willed effort of overcoming distances and cultural barriers that makes knowledge of other societies and cultures possible — and at the same time limits that knowledge..." (*Covering Islam*, 156).

One should not mistake the notion of accurate knowledge for impartial knowledge. Each interpretation, understanding and knowledge will be limited by an existing interest. However, I believe that the underlying interest should be one of cultural understanding, an interest to promote what I call cultural recognition among the cultures of the Middle-East.

A case in point is the peace between Israel and Egypt which remains a 'cold peace'. Although a political arrangement assures a state of peace, the people of both nations continue to oppose each other.

The Israeli media maintains its portrayals of Egyptian culture and society as one which is at odds with western culture, marred by Islamic fundamentalism. The Egyptian media portrays the Israeli society as a western culture which is a threat to Islamic society.

These misrepresentations of neighbouring cultures prevent an accurate knowledge of 'the other' from being disseminated and thus, forestall the possibility of the people's peace. It is time to demand that the most powerful tool of any culture, the media, render us non-ethnocentric information which will enable us to practice cultural recognition and thus, peace with other cultures.

LETTERS

Translation Troubles
To the Daily,

Your recent article with Mexican opposition leader Mario Rojas (Feb. 2) contains several errors which must be pointed out.

The boldface front page announcement 'Interview with Chiapas leader—see Center-spread' is grossly misleading. Mario Rojas is not, and has never claimed to be, from Chiapas, nor involved with the Chiapas uprising. The person who composed that front-page "hook" had not bothered to read the story.

In the article, Mr. Rojas is introduced as an "opposition leader in the southern state of Morelos (sic)". The state of Morelos is in the centre and not in the South of

Mexico. Again, however, I do not believe that Mr. Rojas has made the claim. Rather, this reflects a careless standard of journalism on the part of your reporter.

But my main beef is with the content of the "Interview" with Mr. Rojas. It is printed, apparently verbatim, as translated from Mr. Rojas' words by a well-meaning but certainly not very qualified translator. What else can explain such non-sense as the sentence "I was chosen as the director general for the first political disappeared person of Salinas whose name was Jose Ramon Garcia." Or the sentence, "There are conflicts of actual farmland." Or the repeated use of the expression "Protestant sectors", when obvi-

ously "sects" are what is being referred to.

These are but a few of the errors in the text that make the "interview" hard to follow and almost embarrassing to read.

Printing the interview in this stilted style and with such obvious disregard for even basic editing does a disservice to Mr. Rojas. I have translated a conference of his in the past and know that he is a thoughtful and articulate person and not the muddled speaker that your article makes him out to be.

Francisco Uribe
McGill Latin American Awareness Group

SINCE 1911
Vol. 83 No. 67

All contents ©1994 Daily Publications Society. All rights reserved. The content of this newspaper is the responsibility of the McGill Daily and the Students' Society of McGill University. Products or companies advertised in this newspaper are not necessarily endorsed by the Daily staff. Printed by Interhauf Developments Inc., Montréal, Québec. The Daily is a founding member of Canadian University Press, Presse étudiante du Québec, Publi-Peq and CampusPlus. Printed on 20% recycled paper. ISSN 1192-4608

Editorial Offices:
3480 McTavish St., Montréal, Qc.,
room B-03, H3A 1X9

Business & Advertising Office:
3480 McTavish St., Montréal, Qc.,
room B-17, H3A 1X9

editorial: (514) 398-6784
business/advertising: (514) 398-6790
fax: (514) 398-8318

co-ordinating editors: Dave Ley
co-ordinating news editor: Kristin Andrews
news editors: Liz Unna, Damien Stodola
culture editors: Melanie Newton, Pat Harewood
features editor: Dave Austin
science editor —
layout & design co-ordinators:
Kristen Peterson, Jason Ridgley
daily français: Vannina Maestracci
photo editor: Marie-Louise Gariépy
liaison editor: Zack Taylor
sports editor: Hasan Korrar

contributors: Peter Graefe, Jeanna Martin, Robin Perelle, Sita Kumar, Reynold Moskinson, Chris Sheridan, Andrew Pawson, Meenakshi Narahari, David Morris

business manager: Marian Schrier
assistant business manager: Jo-Anne Pickel
advertising managers: Boris Shedov, Letty Matteo
advertising layout & design: Robert Costain

MCGILL DAILY CULTURE

Intense opening night for Miss Julie

performance

Miss Julie • Morrice Hall Theatre

BY ROBIN PERELLE

Walking into Morrice Hall Theatre, I was immediately struck by the sense of intimacy lingering in the air. An old-fashioned yet simple set of a servants' kitchen in a Victorian manor dominated the tiny room, drawing its audience into the world of *Miss Julie*, the latest production by the Tuesday Night Café.

But the initial promise of an evening spent in pleasant company is misleading. Over the course of the play, the audience gains an intimate acquaintance of the frustration and misery of the main characters.

Not that their pain isn't interesting. On the contrary, director Martha McGrath has created a tight performance full of taut, unhappy people.

McGrath, who is currently completing her theatre degree at McGill, enjoyed high acclaim last season for the McGill Player's Theatre production of Tennessee Williams' *Suddenly Last Summer*. This time, it is August Strindberg's powerful tale of manipulation and seduction that she has chosen to bring to life.

Set at the turn of the century, the action takes place one Midsummer Eve, when disorder rules and the usual social norms are temporarily suspended. What better time for two bitter individuals, frustrated with the lives they lead, to contemplate a brighter future, if only for one night?

Confined by the positions into which they were born, Jean and Miss Julie long to achieve the happiness they believe must be restricted to the other class. With relentless intensity they pursue distant dreams, both willing to exploit the other's weaknesses in order to achieve fulfillment.

Christopher Peake and Lori Delorme give convincing renditions of the common valet and the aristocratic young lady as they search desperately for the greener grass, only to become convinced of its inaccessibility. Naomi Buck adds the quiet voice of resignation as Kristin, a servant who accepts her position of inferiority and demands only that her masters live up to their glorified images of refinement.

Overall, this entirely student-managed adaptation of Strindberg's classic clearly displays the impressive talents of everyone involved. From the solid acting to the impeccable set, *Miss Julie* is a worthwhile experience, especially for those still ignorant of the possibilities of McGill student productions.

Just don't expect it to be funny.

Miss Julie will run daily at Morrice Hall Theatre from Monday, Feb. 7 to Saturday, Feb. 12, 1994. Performances begin at 8:00 pm but get there early as seating is limited. For more information and reservations call 398-6600.

Moist a bit dry in the originality department

music

Moist • *Silver* (Indepent)

BY REYNALD HOSKINSON



Moist, clockwise from left to centre front: David Usher, Jeff Pearce, Mark Makowy, Paul Wilcox and Kevin Young.

What can you say about a band called *Moist*? The name conjures up images of recently-used gym socks, used kleenex, and the way beer always looks on commercials. They sound a little like Soup Dragons with a little more guts. I guess if I wanted to clunk them into a category they would be "alternopop".

Then again, what exactly is "alternopop"?

In this post-Nirvana era all the conventional categories, such as 'punk', 'thrash', 'and 'grunge', have been transcended by so many bands they cease to have any sort of meaning. Just slap on the ubiquitous label "alternative" and be done with it.

The music now classified as alternative is more popular than any of the so called 'Pop' selections. The paradox between bands wanting to stay in the coveted fringe area of music and society, but also wanting to make money, has not been bridged well by many bands. Bands such as Nirvana and Pearl Jam started out being proud of being different than everyone else, and now are everyone else.

By staying within the well-tread confines of accepted sound, Moist does not shock, aggravate, get your feet moving, or anything else out of the ordinary. It is, in essence, a normal band, no matter how unsigned it is.

The band does not set itself apart from anything else out there that is already signed. Moist is just where it's name says it is in the confusing maze of the Rock Hierarchy. It is not too wet, not too dry — just right in the middle somewhere.

Moist is playing tonight at the Jailhouse Rock Café, 30 Mont Royal W., 849-3030.

Ahead Full

by David Morris



AHHH... JUST LIKE BEING UNDER THE FALLS... mmm!

WHAT THE...?!



Creamy TOFFEE



Keelaghan holds his ground

music

James Keelaghan • The Yellow Door

BY PETER GRAEFE

"I just drove here from Calgary. That's an Albertan." So singer-songwriter James Keelaghan started his show at the Yellow Door on February 2nd, kicking off a four and one half month tour to promote *My Skies*, his third release.

He shared two sets of songs detailing personal and historical landscapes reflecting an uncanny sense of place and identity.

"I try to write about how landmarks make us think about unity and disunity, tolerance and intolerance", Keelaghan said about the song the CBC commissioned about the Plains of Abraham.

The *My Skies* album marks a toning-down of the more overtly historical and political content in Keelaghan's music. As he told CBC Radio, "This album is more centred around my personal vision of where I live and what I think about where I live. The historical songs in a way are a really easy way to not talk about myself and I can couch myself in a different character."

Still, there is no mistaking the political messages in songs such as "River Run" which deals with

the Oldman River Dam or "Kiri's Piano" about the internment of Japanese-Canadians.

"I tell parables to myself to explain what's going on," Keelaghan said of these efforts. "I use stories to illustrate what I'm trying to tell."

His approach to songwriting can be interpreted as resulting from his family's debates around their kitchen table and the research techniques he developed studying history at university. In fact, the song that first catapulted Keelaghan to the attention of the folk establishment, "Jenny Bryce", arose from a discussion with his mother about the condition of women during the time of Peter the Great.

Writing songs through the eyes of historical characters introduces the question of the appropriation of cultures and voices.

"People used to complain that I wrote from a white male perspective. Now people appreciate that I write from a white male perspective," Keelaghan joked. "I've never been interested in appropriating other people's voices. I try to explore my voice through different characters."



James Keelaghan: White man on guitar

That said, Keelaghan admits that he was consciously aware of the issue when writing "Kiri's Piano", which deals with a Japanese Canadian woman. He feels that his decision to tell the story through the eyes of someone other than Kiri made for a better

song.

Indeed, the divergence between the song's message and the narrator's story provides an interesting subtext which illustrates the pervasive mechanics of the racism addressed in the lyrics.

He also feels that many important stories about men continue to be overlooked and remain to be told. "Over the course of the century, eighty million men have lost their lives in war. I don't want to glorify it, but it shouldn't be forgotten. That's oceans of blood."

The raw emotive power of Keelaghan's songs, delivered with solid guitar accompaniment and a rich baritone, was confirmed by the awed and appreciative response of the large crowd at the Yellow Door. The interest and concern which he displayed in his music did not evaporate with the last song, as he stayed to speak to those filing out and share his insights with an aspiring singer-songwriter.

When Keelaghan sings, "For us it takes a thousand voices, a million angry shouts / To notify the ship of state to turn its course about" in his song "Hold Your Ground", there can be no doubt that his own baritone is among those voices.

Indeed, even after almost everyone left the hall, he shared the story of Canada's worst mining disaster and the song "Hillcrest Mine" as well as the subsequent growth of International Workers of the World in Alberta. For Keelaghan, histories, parables and geographies cannot be left untold.

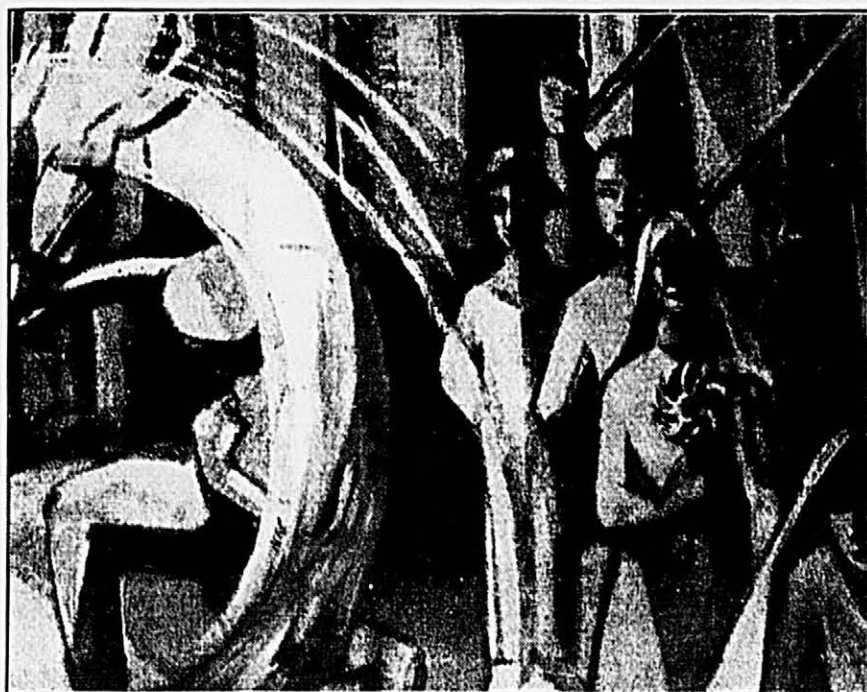
Espinet's poetry a fusion of experiences

Trinidadian writer brings hopeful message

print

Ranabai Espinet • Nuclear Seasons

BY SITA KUMAR



Nuclear Seasons is a work that I read and had to re-read, and then re-read again. This was simply because I learnt so much more each time I picked up the book. My understanding has been further broadened on

Trinidadian traditions and folklore, and more generally, on life itself (inequalities and all).

This work is a collection of poems by Ranabai Espinet, a woman of East Indian descent who was born and raised in Trini-

dad. Espinet later moved to Canada and her poems encompass the experiences she has had in both the Caribbean and Canada.

The book is divided into three sections; *Hosay Night*, *A Nowhere Place*, and *Equitable Landings*. *Hosay Night* introduces the reader to a life as an Indo-Caribbean. Nature takes on a pivotal role in this section as it is a very important aspect of life in the islands.

Flower Forest, *Rain Time*, and *Crebo* are poems which emphasize the preciousness of such things as the "velvet black night", "the almond sand", and a "rushing river".

Hosay Night also incorporates Trinidadian traditions like the celebrated *Mama Glo*, a powerful female figure, half woman and half water-snake, who is the protector of the rivers and the environ-

ment. This section opens the reader's eye to a place of lushness and vitality that cannot be found in the urban jungle.

A Nowhere Place, is a search for accommodation. Espinet retaliates against having definitions imposed upon her and, as a result, she constructs a place in which she (and all others) can peacefully live.

A Nowhere Place accounts for all of those who are misplaced or displaced and calls forth a society without ascriptions, manipulation, law and order, hierarchy and binding categories.

Espinet urges for a place of harmony and total freedom for "us and our daughters to take our places under the burning sun".

Equitable Landings is the final and most intense section of the book. Espinet's voice rages against the turbulence of hunger, war, and imbalance present throughout the world. But, although she writes of the unjust truths of the past and present, Espinet still manages to have hope for the future:

I sing a song for our own
For healing and the earth

Delivered from falsehood
And laden with new colours
For all.

Espinet uses Hindi words in her poems such as the word *bhaigan* to substitute for the word eggplant. As well, in some cases she uses language that is specific to Trinidad like "chip-chip" and "cayman". These devices shed light on her Indo-Caribbean upbringing and also gives the reader a feel for the context of the poem. There is also a very helpful glossary in the back for those of us that are not entirely familiar with the Hindi language.

Nuclear Seasons contains a voice that is both lyrical and angry, rural and urban, Caribbean, Indian, and always beautiful. In some ways I feel Espinet may be a romantic with regards to the unoppressive future she predicts. Yet, perhaps her hope is what I am lacking and will be envisioned by many to come.

Nuclear Seasons was published by Sister Vision Press and can be ordered P.O. Box 217 Station E, Toronto, Ontario M6H 4E2 c

Ads may be placed through the Daily Business Office, Room B-17, University Centre, 9h00-14h00. Deadline is 14h00, two working days prior to publication.

McGill Students (with valid ID): \$3.50 per day, 4 or more consecutive days, \$2.75 per day (\$11.00 per week). McGill Employees (with staff card) \$4.50 per day, 4 or more consecutive days, \$3.75 per day (\$15.00 per week). All others: \$5.00 per day, or \$4.25 per day for 4 or more consecutive days (\$17.00 per week). Extra charges may apply, and prices do not include applicable GST or PST. For more information, please visit our office in person or call 398-6790 - **WE CANNOT TAKE CLASSIFIED ADS OVER THE PHONE. PLEASE CHECK YOUR AD CAREFULLY WHEN IT APPEARS IN THE PAPER.** The Daily assumes no financial responsibility for errors, or damage due to errors. Ad will re-appear free of charge upon request if information is incorrect due to our error. The Daily reserves the right not to print any classified ad.

1 - HOUSING

2 1/2 Apt. to sublet from Feb to June '94. Close to Rosemont metro station. All furnished - \$330/month - everything incl. 1 mth. free! Call: Malika 277-4034.

Take a Break! Condo for rent in Puerto Vallarta - Resort near beach, 10 mins. from downtown/sorport. \$200/person per week. Sleeps 4 adults. Call 844-7355.

Summer sublet from May 1st. Great 3 1/2 on Milton (Aylmer) - 2 min. to school, 2 levels, 2 closed rooms. Hdwd. flrs., lots of storage, freshly painted. Big kitchen. \$485/mth. Call 842-5124 now!

2 - MOVERS/STORAGE



McGILL NIGHTLINE

Store your thoughts with us! Call McGill Nightline at 398-6246, seven days a week, open from 6pm to 3am.

Moving/Storage. Closed van or truck. Local and long distance. Ott-Tor-Van-NY-Fla. 7 days 24 hours. Cheap. Steve 735-8148.

3 - HELP WANTED

SUMMER JOBS: Pripstein's Camp (Laurentians) hiring instructors: Kayaking, Waterskiing (OWSA certified), Pottery, Beadmaking/Jewellery, Gymnastics, Swim (RC/RLSS inst. & Nationals), Canoeing, Judo (black belt), Drama (musicals), Photography, Keyboardist. Send resume 5253 Decarie #333, Montreal H3W 3C3.

Treeplanting British Columbia May/June '94. BugBusters Inc. Experience preferred. Call Joe 278-4645

Tamarack Camps of Michigan. A Jewish community camp is looking for staff - 19 yrs. old and up, in the following areas, bunk councillors, specialists - arts & crafts, sailing, land sports, ceramics, drama, boating, swimming, horseback riding, photo, tripping. Please call for application and interview, 487-3034.

Master School of Bartending - Sales personnel wanted - Salary \$6.00/hr + commission & cash bonuses. Flexible schedule, downtown location. Call: Neil Hain, 844-0640.

5 - TYPING SERVICES

Word Processing. 937-8495. Term papers, résumés, forms design, correspondence, manuscripts, (Laser printing) (Photocopier) 9:00 a.m.-6:00 p.m. (7 days) (near Atwater)

Success to all students. Word-Perfect 5.1. Term papers, résumés, applications. 27 yrs. experience. \$1.75/D.S.P., 7 days/week. Campus/Peel/Sherbrooke. Paulette/Roxanne 288-9638-288-0016.

Downtown-St. Mathieu. Prof. word processing w/ writing skills, edit eng. Phone dictation. Forms, résumés, theses. Excellent service. 933-8945 Fax: 937-5769.

Word-processing of term-papers, reports, theses etc. Word-Perfect 5.1, Laser printer. 8 years experience. Fast, professional service. Good rates. Close to McGill. Brigitte 282-0301.

A 20 yr. proven, job-targeted, customized CV: top consulting, format & print effects. Bilingual/diskette option. (ACCIS FORMS) Result Résumés: 481-7049.

6 - SERVICES OFFERED

Résumés by MBA's. Student rates. Better Business Bureau member. 3000+ students served. Owner worked for Proctor & Gamble, Heinz and General Foods. 939-2200. Prestige (on Guy).

7 - ARTICLES FOR SALE

Computer for Sale. IBM PC with printer, color monitor, software (lotsa games) asking \$400 (no cheques please) Call 483-3912.

10 - RIDES/TICKETS

Driving to Maritimes during Spring Break? Looking for ride to or near Saint John, N.B. Please call Lawrence at 989-9454.

Spring Break-Daytona! 6 nights at H. Johnsons on the beach. Hotel only \$119. Bus & hotel \$259. For info + reservations: Ken 487-6585 or Heidi 288-4974. Free parties!

12 - PERSONAL

Personal Safety! Secure the safety of a loved one, your home, or valuables with the best, latest and most user friendly high tech products. Great for Valentine's Day. For more INFO call Pina at 486-0849 or 744-5408.

13 - LESSONS/COURSES

Score well on the LSAT, GMAT, or GRE! Our preparation courses which use a unique approach have been used successfully by thousands since 1979. Call 1-800-567-7737.

French without pain. Private or semi-private French courses. Reasonable rates. Contact Marie Gagnon (M.Ed.) 737-5268.



Walksafe is sponsoring Action Self-Defence courses for women to be held on March 12 & 13. Only \$30 McGill students, \$60 general public. Call 398-2498.

14 - NOTICES

The McGill Photographic Society invites you to enter the 16th annual photo contest. Deadline March 4. Info B06 Shatner or call 398-6786.

We Need Stories! Student film seeking interesting tales of experiences with any dating service (telephone, computer, agency) Call 989-0313.

LBGM Weekly discussion groups: Wed. Bi-group 5:30, 5th flr. Eaton Bldg. Fri. Coming Out 5:30, General 7:00, both at UTC, 3521 University. All welcome.

Questioning your sexuality? Or do you have any other concerns and need to talk? Call the LBGM Peer Counselling Line at 398-6822 Mon. to Fri. 7 to 10 pm.

16 - MUSICIANS

Singing Lessons - All levels & styles. Personalized creative approach. Individual & group workshops. Gain power & range control. "Reach those high notes." 488-9361.

The New Year's Special

AMD 486-40 MHz 128k.
8Mb of RAM
Seagate 340Mb Hard Disk
KDS 14" NI SVGA Monitor
Cirrus Logic VLB Video Card
Mouse
MS-DOS 6.2



\$ 1999.00

ComputerEase

1650A Sherbrooke St. W.

933-2368

HAPPENS
SHIT



AT SENA, 1400 STE-CATHERINE WEST

NUMBER TWO

ATTENTION

McGill Departments & SSMU Clubs/Groups

PRE-'SPRING BREAK' SALE
Advertise in the McGill Daily at

**25%
OFF**

regular McGill Rate Card prices
for ads appearing from Mon., Feb 7th to Thurs., Feb 17th
Call Boris or Letty Now: **398-6790** 9am-5pm

EVENTS HIGHLIGHTS

Development Week at McGill:
February 7-14

Today
12h00 Film: "Struggle for democracy", with discussion. Newman Centre, 3484 Peel.

17h00 Students' perspective on development, part II. Union 107

19h30 Dean Michael Pitts on: "Great Whale: Before and After" 3473 University.

Friday
12h00 Oliver Coomes on "The Peasantry and Populist Agrarian Policies in Western Amazonia." 3715 Peel St.

19h00 Howard Steppler: "Feeding the Hungry." Free food-open house. 3715 Peel.

Saturday
16h30 Film: "Ram Ke Naan: In the Name of God," followed by discussion on democracy and fundamentalism in India.

EVENTS

Today

Department of Epidemiology and Biostatistics presents: From pen to press: Eligibility criteria in clinical trials. Dr Stan Shapiro.

Perspectives on the Uprising in Southern Mexico, a report from two recent delegations to Mexico followed by a discussion of the general social and political situation. With Pierre Beaucage (professor of anthropology at U de M), and Mario Rojas (former Mexico opposition politician). 20h30, 1455 de Maisonneuve, room 920).

Developing Sustainability: An Ecofeminist Strategy for a Livable Future. A talk with Judith Plant, sponsored by Québec Public Interest Research Group at McGill. 19h30, FDA auditorium. Info: 398-7432.

Friday

McGill Christian Fellowship large group worship. 19h00, Presbyterian College (corner Milton and University). Info: Jennifer at 282-7768. Theme: "I am the Bread of Life."

Bored? Nothing to do? Dance your ass off at Lesbian, Bisexuals and Gays of McGill party at Sky tonight. Proceeds will go to Queery, LGBM's hot new monthly newsletter. Meet the editors!!! Student specials all night.

AIDS and the University. The Concordia HIV/AIDS Advisory Committee will welcome US public health educator Dr Beverly Schwartz, to speak on "HIV and AIDS: Public Education and Social Marketing." 19h00, 7141 Sherbrooke West, room DL 200.

Saturday
McGill Symphony Orchestra, McGill Chamber Singers and Concert Choir. 20h00, at Pollack Hall 555 Sherbrooke Street West. Free passes needed for this concert, pick up at Pollack Hall Box Office one hour before concert.

Ongoing
Blood Relations, a play by Sharon Pollack at McGill player's theatre. February 1-12 (Tuesday to Saturday). 20h00. Tickets: \$5 students, call 398-6813.

Heridan, a womanist/feminist journal, is currently seeking submissions for its spring '94 issue — any style of writing, graphics, and photographs. Original, creative, and diverse contributions from ALL women are welcome. Please bring your submissions to the Women's Union mailbox in the Union.

Deadline: March 1st. Info: 398-6823.

Action, Self Defense courses for women. March 12 and 13, only \$30 for McGill Students. Call Walksafe: 398-2498.

Feminist Frequencies: 17 Hours

of Womens' programming on CKUT.

All women are invited to contribute, bring your ideas and friends to CKUT, Today at 19h00 and Monday 19h00. Call Becky at 398-6787.

LOONTIES
SUPER WEEK-END SPECIALS
Pitchers \$7.50 - 2 for 1 Mixed Drinks
Pool Tables & Giant Screen
Every Night Specials with D.J.'s



4175 St-Lawrence
ou 6 Rachel East
Tel.: 843-6843

Problems concentrating?
Back Pains?
Neck Pains?
Headaches?

Call NOW. FREE spinal examinations offered to McGill students & staff for a limited time only.

Dr. Paul Biancardi, D.C. Dr. Georges Côté, D.C.
Tel: 933-2657 Tel: 932-5653

Guy Chiropractic Clinic
2100 Guy, suite 205

copies mcgill

Copying, Binding, Fax Service,
Student Rates, Self Service,
Thesis, Colour Copies,
Resumes,
Transparencies

3407 Peel
corner Sherbrooke
Shangrila Hotel
Mon.- Fri.: 8:30 am - 6 pm

844-5910

E S P A C E
HAIRCRAFT
coiffure



STUDENT SPECIALS

273 Milton, Montréal
284 • 9114

Monday - Wednesday 10 am - 7 pm • Thursday - Friday 10 am - 9 pm • Saturday 10 am - 6 pm
Sylvie • Serge • Stefany • Michel • David • Doreen • Danny • Celine

Café Campus en BLUES
Every Wednesday
8:30 pm

\$2 FEB. 16 FROM MONTREAL
STEPHEN BARRY BAND

FEB. 23 FROM LOUISIANA
KENNY NEAL



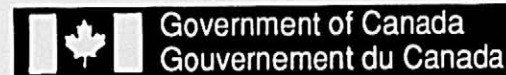
JUNKHOUSE Friday february 17
8 pm • \$6 +tax.
Tickets on sale at Café Campus, Dutchy's.

REDD KROSS Monday february 21
8 pm • \$8 +tax.
Tickets on sale at Café Campus, Dutchy's, L'Oblique.

CAFÉ CAMPUS
57 Prince-Arthur est, Montréal Téléphone (514) 844-1010

Summer Language & Official Language Monitors

Learn - or help others to learn -
Canada's Two Official Languages



Information & Applications: Student Aid,
Room 200, Powell Bldg., 3637 Peel

DEADLINE TO APPLY: FEBRUARY 18, 1994

T R I G
c o i f f u r e

SPECIAL
for full time students
All year long

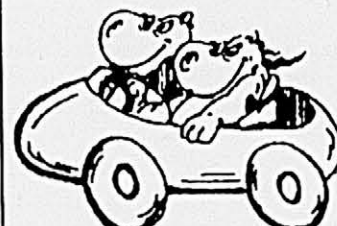
• Women \$ 32 • Men \$ 20
Regular Perms, Colours, Highlights: 20% off
Also 20% Esthetics & Waxing, Manicure

1442 SHERBROOKE O. • 2nd floor • 286-9275

DRIVERS TAKE OR PASSENGERS OFFER A RIDE!

TORONTO \$26*
OTTAWA \$10*
QUÉBEC \$15*
SHERBROOKE \$9*

VANCOUVER, FLORIDA & OTHERS



- PRICES PER PASSENGER
- 15 Offices across Canada
- \$7 Membership Card I.D. required for both Drivers & Passengers
- established 1983

ALLO STOP
4317 ST-DENIS
985-3032

In Ottawa call: 778-8877
In Toronto call: 323-0874



QUEEN'S UNIVERSITY
EXECUTIVE
MBA
IN OTTAWA

QUEEN'S UNIVERSITY
2 YEAR
MBA
IN KINGSTON

Queen's University
MBA Programs
WOULD LIKE TO INVITE YOU TO
ATTEND AN INFORMATION
SESSION ON

February 15, 1994
5:30 pm - 7:30 pm
(presentations at 5:30 pm and 6:30 pm)

HOLIDAY INN CROWN PLAZA
505 Sherbrooke East
GAGNON ROOM
Montreal, Quebec

for more information contact (613) 545-2302